538 He cuts off the fingers with which he has
533 touched her dress and takes her back to his friend. Another recurrent theme is that of the mother who suckles the man whose blood is sought by her son, thus establishing a milk relationship, and ending the feud, "sparing the lives of two sons rather than losing her only one." In the genre of humoristic tales, Nasreddin Hoja stories enjoy wide popularity in the Caucasus.

533 Formerly the epical and historical songs were recited by bards, usually liberated serfs, who found employment in the houses of princes and nobles. They accompanied themselves on string instruments.

The characteristic feature in W. Georgian music is part-singing of men's choirs, the second voice, called k'rimanch'uli, executing improvised wordless flourishes in the highest falsetto. In the N. W. Caucasus a solo voice sings the words of the song, the choir accompaning it unisono in long-drawn tones as a kind of organ point, or with an independent melody. Dances are accompanied
535 [534] by musical instruments: in Georgia, bagpipes (zazandari), lute (ch'onguri), violin with spherical body (ch'ianuri), several kinds of flutes (duduki, zurna, salamuri) and drums (dali, diplipito); in the N. Caucasus, a two-stringed violin, flutes and castanets. The most popular Caucasian dance is the so-called

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The "Reconciliation" however is not yet over. The following morning an *arba* (Caucasian two-wheeled wagon) drawn by two oxen goes through the village and every family before whose house the *arba* halts is obliged to donate a chicken. In the evening a cartload of chickens arrives, destined for a special "Reconciliation" feast exclusively for women, on which occasion the groom by accepting some beer from his mother is finally "reconciled" also with her.

True, the "Reconciliation" may be over, but the marriage ceremonies are not. Two days later there is more feasting, more drinking, and the so-called *shinak-gagerōs* (i. e., "the twirling of a wooden cup with a long handle") take place. The one toward whom the cuphandle points on stopping after having been twirled must drink its contents. The young people who take part in this drink-feast do not leave the groom's home till there is no more beer left to refill the cup. The old folks have their turn in the celebration in the evening, when the young are obliged to serve the old. One of the main features on the programme is the obligation of all the "old-timers" to take a turn at dancing, ending with a dance of the host and hostess, who, however, have the privilege of exemption from dancing if they drink a cup of beer instead. On this occasion the Kabardian minnesingers called *geguako* are especially welcome. They travel from village to village, playing on their two-stringed instruments, singing and composing beautiful lyrics[20] as the German minnesingers and the French and Italian troubadours once used to do. To each well-wishing of the *geguako* the guests answer with a joyful "Amen!," confirming their "So be it!" with a sip of beer.[21]

The ceremony of thrice walking around the hearth constitutes an important part of the Cherkess wedding just as in Abkhazia.[22]

The official marriage contract is made by representatives of the bride and groom in the presence of the local mullah. Holding both representatives by the hand, he first asks the representative of the bride: "Do you take A as husband for B?" The answer is a simple "Yes!" He then asks the representative of the groom: "Do you take B as wife for A?" "Yes!" This interrogation is repeated a second and a third time. The mullah then recites a prayer and all present, raising their hands heavenward, answer "Amen!"[23]

The expenses entailed in such an elaborate wedding would often bring complete economic ruin to the family, much the same as Caucasian funerals. Ladyženskij implies, however, that such expensive weddings are a thing of the past.[24]

The NORTHEASTERN CAUCASIANS. As our example of a Chechen marriage we have chosen that of the Ingushi, for this group of Chechens has preserved much more of their ancient culture than any other. In so doing, however, we must make allowance for tribal differences.

[20] Hahn, *op. cit.*, pp. 46—49, from whom we have also taken the description of the "Reconciliation." Hahn gives us a few examples of these lyrics, *op. cit.*, pp. 49 ff.

[21] Hahn, *op. cit.*, p. 51.

[22] Dirr, AGKB, p. 25.

[23] Ladyženskij, FT, p. 199.

[24] Ladyženskij, FT, p. 208. See also Dubrovin, *Istorija* for a fairly good description of a Cherkess wedding, I, i, pp. 142 ff, 147 f.

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however, we must make allowance for tribal differences. The Ingush wedding has been described especially well by Jakovlev.[25]

There is excitement in the village,[26] and the whole atmosphere is festive. Before one of the Ingush houses a crowd is gathering, the riders towering above all. There is reason for this excitement and festivity, for a son is being married. Inside the house, too, there is excitement—but perhaps we should call it "activity" instead. A sheep is being slaughtered, *braga* is being brewed, cakes are being baked. But in spite of all this hustle, there seems to be time and reason enough to interrupt all work—just for a moment—the butcher, the brewer, the baker, one and all, go to the door and gaze a moment at the crowd as it begins to form into a semi-orderly wedding procession. At the head we see the proud father of the groom, and behind him his male relatives and some girls. Even billy-goats and rams are there (gifts for the bride's family)—all are there except the groom. He and one of his comrades disappeared several days ago and have not been heard of since. (The bride vanished from her home too, but by now she has most likely returned.) The bridegroom is no doubt "hiding" with a neighbour. The whole village is excited—everybody, we are told, except the groom, for etiquette demands that he act as unconcerned as if marriage were an everyday affair.

Men on horseback, men, women, and noisy children on creaky carts or on foot, wend their way down the dusty village road. When they reach the bride's house her father dashes out in front of the procession and with beaming face welcomes all heartily. The *pandir* (a native three-stringed instrument) begins a joyful wedding tune and all join in the customary marriage songs. Formerly the girls would form into two contending choirs, the friends of the groom against the friends of the bride, alternately singing songs and trying to out-ridicule the other,[27] a veritable battle of tongues and voices.

Singing, dancing, and feasting, continue till evening, when the procession is formed again (but this time not without the bride). The horsemen now gallop off and begin their wild, dangerous wedding races.[28]

As soon as the procession reaches the groom's house, the bride enters the *saklia* and receives some honey and butter, coyly listening to the words "Be thou ever soft as butter and ever sweet as honey."

After this little ceremony she is led behind a curtain where she must remain for the next few days, entertained only by a number of girl-companions.

The formal marriage contract takes place according to the simple Islamic rite. The mullah, as usual, presides, while the parents of the bride and groom make the contract.

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[25] Jakovlev, *Ingali*, pp. 52—56.
See also Dubrovin's description, *Istorija*, I, i, pp. 430—435.

[26] A year or two may elapse after the betrothal, the time of marriage depending mainly on how soon the *kalym* can be paid. Cf. Berže, *Čečnja i Čečency*, p. 98.

[27] For texts of wedding songs see Jakovlev, *l. c.*

[28] Grabovskij, "Ekonomičeskij i domašnij byt, etc.," p. 21. Horseraces play an important part in funerals throughout the Caucasus. See R. Bleichsteiner, "Rossweihe und Pferderennen im Totenkult der kaukasischen Völker," *Wiener Beiträge zur Kulturgeschichte und Linguistik*, Salzburg-Leipzig, 1936, pp. 414—495.